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listed under three categories according to age, were constructed on terraces of varying levels, an expedient necessitated by the slope of the hill. Under a portion of the highest section was found a large and elaborate cellar construction, more than 200 m. long, which was strongly built and contained many small windows for lighting purposes. This Dörpfeld believes to be a practice stadion, an indoor underground running track, which would be warm in winter and cool in summer.

New work on the theater served to throw light on the question of the stage structure by locating many hitherto undiscovered holes intended to receive the wooden posts, and by determining the relationship of the three series one to another. It was found that the holes in the front series are .30 m. less deep than the others, from which Dörpfeld argues that the rear rows were intended to support the two-storied skene while the front row supported the one-storied proskenion. Against the view that there was a stage on which the action took place are the great size of the posts, .35 m. thick and .70 m. in the ground, and their peculiar grouping, which points to the familiar triple arrangement of the façade of skene and proskenion. Accurate measurements have shown that the theater was constructed symmetrically on the basis of a unit or ell of .525 m.

Another task undertaken was the penetration to the heart of several tumuli in the neighborhood of the city in the search for graves. Success crowned this search in the campaign of the autumn of 1906, of which a brief account is given in a postscript. In two small tumuli were found graves in which were two sarcophagi, one of a man, the other of a woman, containing among other objects a gold oak wreath, gilded myrtle wreaths, two iron swords and two silver coins belonging to the fourth century B. C.

The second chapter consists of 153 inscriptions. Of these No. 22 is a dedication to Poseidon in the Aeolic dialect and is assigned at latest to the fifth century B. C. The list of ephebes contains 193 numbers. The separate finds are chiefly fragmentary pieces of sculpture, several dating from the Hellenistic period, a few small bronzes, terracottas, sherds of pottery, and lamps.

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### REVIEWS

Plato: The Apology and Crito. Edited by Isaac Flagg. New York: American Book Co. (1907). Pp. 205. \$1.40.

The first inspection of this volume gives one the impression, which is confirmed by further examination, that the editor has practiced due moderation and has not fallen into the common error of overloading the commentary. The notes, as a rule,

are brief, sane and scholarly and, in general, sufficiently comprehensive. In a few instances, however, the freshmen who read the Apology as their first collegiate Greek are entitled to some additional comments, and more grammar references would be an improvement.

The editor's explanation of two matters may be noted. First, *δρχήστρα* Apol. 26 E, is said to be a place, elsewhere than in the theater, where books could be purchased. But the text does not say that books could be bought in the *δρχήστρα* for *ταῦτα* refers to doctrines, not to books. The editor, however, gives no hint of any interpretation other than his own, which, to say the least, is doubtful. Again, in Apol. 30 E, *μύωψ* is translated 'spur,' with no suggestion of its earlier literal meaning, 'gadfly'; and Socrates is said to compare himself to the rider who applies the stimulus. But the use of *ὑπό* with the genitive *μύωπος* is against the editor's interpretation of this noun. So, too, the metaphor of the fly seems to be implied in the phrase *πανταχοῦ προσκαθίζων* and in the comparison of the Athenians striking Socrates to men roused from a nap.

The plan of appending an index as a supplement to the notes is to be indorsed but the scope of the index is open to criticism. Apparently no definite system has been followed in the selection of subject-matter to be included, except that all the proper names found in the two dialogues are registered. In the opinion of the reviewer, the index should have been limited, at least, to a discussion of the proper names and the antiquities and should not have been made to include also a treatment of many idioms, constructions and stylistic usages. The place for notes of the latter character is at the foot of the page, in connection with the text. Certainly they should be wholly in one place or the other. It is more or less annoying and results in loss of time to have to search through a lengthy discussion to find the point in question and the average student will be tempted not to take this trouble. It is rather difficult to see why certain brief comments, at least, are relegated to the index, such, for example, as that on *ἦν*, and many others. Moreover, it serves no special purpose to have treated certain matters in the index, for example, *ἀζωόν*, *ἐρέσθαι*, *ἐρωτᾶν*, *ἐπιστήμη*, and many others, without giving in the notes a reference to such treatment. The majority of the students will not find these articles.

Interspersed at frequent intervals throughout the notes are excellent summaries of succeeding sections, which will afford the student legitimate help in the comprehension of the argument. No rhetorical analysis or formal treatment of the structure of the dialogues is attempted, though these matters are briefly touched upon in the introduction.

This introduction is admirably conceived and executed. It gives an insight into the state of knowledge and spirit of the times and presents a general view of the scenery and nature of the dialogues in a style that students should find attractive. The methods, personality and character of Socrates are vividly portrayed. This is very well accomplished in part by interweaving translations of appropriate selections from other works of Plato and one from the *Memorabilia* of Xenophon. In this way a deeper interest in the ancient authors may be stimulated—a highly desirable result, for the reading of classical students is confined to altogether too few of the masterpieces. So the editor does well to lead his readers to the sources by placing in his introduction, for illustrating the art of Socrates, these “scraps from the sumptuous profusion spread out in the Platonic writings”. The author is thus made to serve as his own introduction—an excellent plan when possible.

Following the introduction is a brief but useful chronological table of important events, from the birth of Socrates to his death. An appendix contains a table of various readings. The absence of an English index is to be regretted.

The proof-reading has not been quite as accurate as we have a right to demand. In the summary on p. 50 “distinguish educator” is a case of haplography. Other errors are *av* for *av*, p. 62, l. 5; *Μεληρός* p. 64, l. 3; 23 C for 24 C, p. 66, in the summary; fire for stone, p. 72, in the summary; *Ἀμφίπολει*, p. 81, l. 3; 18 D for 18 E, and *ἔγαν* *γωγε* p. 164, s. v. *ἀξιοῦν*; 17 D for 17 B, p. 182, s. v. *λόγος*. There are also some unfortunate instances of imperfect typography, as on pp. 60, 65, 68, 126, 156, 205, especially on p. 68. All these are minor defects, however, and do not seriously impair the usefulness and general excellence of the work, which should prove a highly satisfactory text-book for college classes.

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### LAURIGER HORATIUS

In these degenerate days when colleges and universities have practically thrown the Classics overboard for the sake of courses in insurance and business management it is pleasant to find men wholly removed from academic influences standing up for a poet who was not without honor a generation ago. The brilliant Gladstonian days when a Greek quotation was not unusual in Parliament and a mistake in Latin quantity was hooted have gone by, but however elderly it may be, the generation still lives that can understand an allusion to Pyrrha and Lallage, to a man “integer vitae sclerisque purus”, to a monument more lasting than brass, or to the hatred of “Persicos apparatus”, the Frenchified fuss of Thackeray. For such has been compiled the

“Horace” by Charles Loomis Dana and John Cotton Dana (The Elm Tree Press, Woodstock, Vt.).

It is clearly a labor of love. The translations of the poems are arranged according to subjects, and though the editor's select from all who have made a try at rendering the Latin poet into English, from Dryden to Eugene Field, they hold in the main to the excellent versions of Sir Stephen de Vere, the brother of Aubrey de Vere. A number of entertaining essays are prefixed, among them an ingenious autobiography put together from the *Epistles* and *Satires*, a disquisition on Horace's ailments by Dr. Dana, and a careful account of the geography of his poems. While Horace is above all others the poet of the man of the world, he betrays more human feeling in his poems according to modern standards than any other Latin poet save Catullus. This selection brings that element out distinctly.

Typographically the book is very attractive. There are many illustrations, some from modern pictures, but the greater number from the quaint eighteenth century wood cuts used to illustrate Francis's translation.—*New York Sun*, May 2, 1908.

### RES VARIAE

The Royal Museum authorities in Berlin have just published the text of a fine collection of Greek papyri discovered by Dr. Rubensohn on Elephantine, an island in the Nile opposite Assuan, and deciphered by the discoverer. One of the most interesting documents is a marriage contract of 310 B. C. This was the time when Ptolemy I, one of Alexander the Great's generals, became King of Egypt. It is therefore by far the most ancient of all authentically dated Greek records.

A deed of marriage is drawn up between Heraclides, a Greek mercenary, and Demetria, daughter of Leptines and Philotis, his wife, of the island of Kos, in the Aegean Sea. The bride brings a dowry of clothes and ornaments to the value of one talent. The deed is witnessed by six companions in arms, compatriots of the bridegroom.

The terms of the contract are worthy of notice. If the wife prove unfaithful, it says, she must leave her husband and lose all claim on the dowry, but three witnesses of the transgression must be produced, accepted by both parties. This shows that even in those remote times a woman was not a chattel under the husband's autocratic sway, but possessed certain well defined rights of her own.

Should the husband break faith with the wife, he must return the dowry in full and in addition pay proportionate damages. Here also the testimony of three accepted witnesses is required. Demetria, the deed further stipulates, was to join her lord in Egypt, but would afterward return with him to Hellas, where Heraclides possessed property and ships.—*New York Sun*, March 1, 1908.